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*a weekly magazine for theatregoers*

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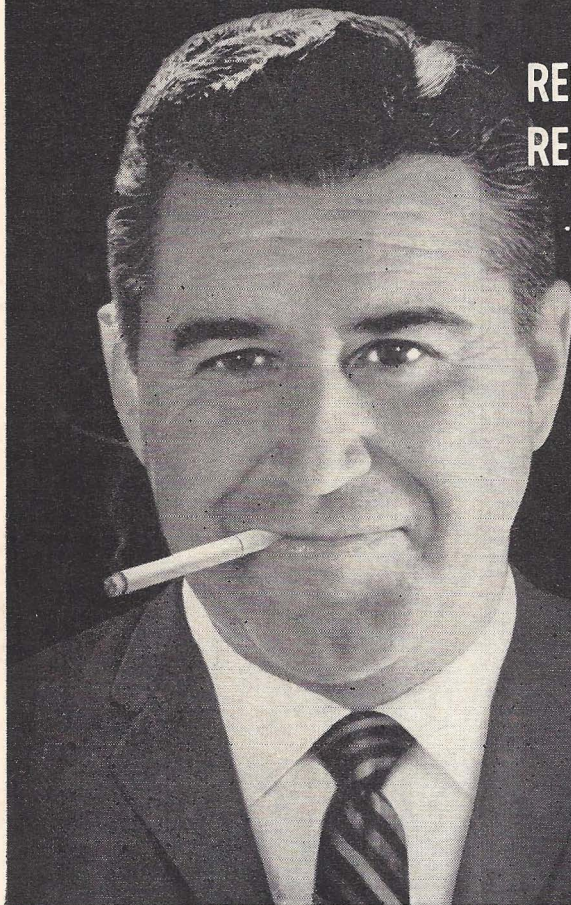


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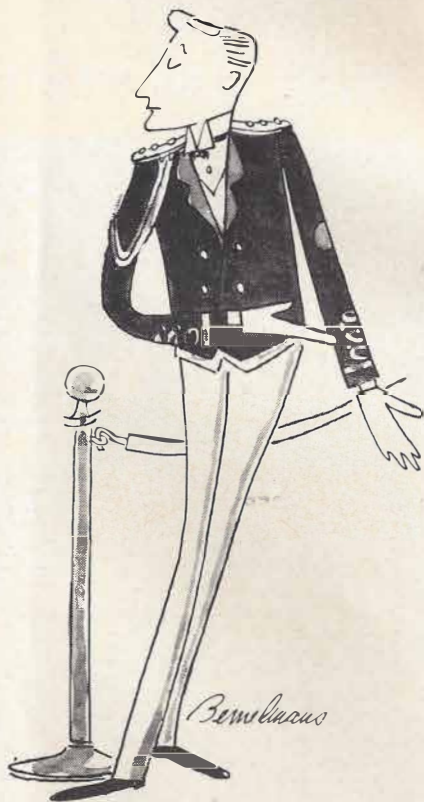


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\* The Winter Garden's *Passing Show* of 1924 deserves a place in theatrical history if only because of the chorine cast as "Labor Day" in a parade of holidays: she was Lucille LeSeur, who later found more rewarding roles as Joan Crawford.

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## PLAYBILL

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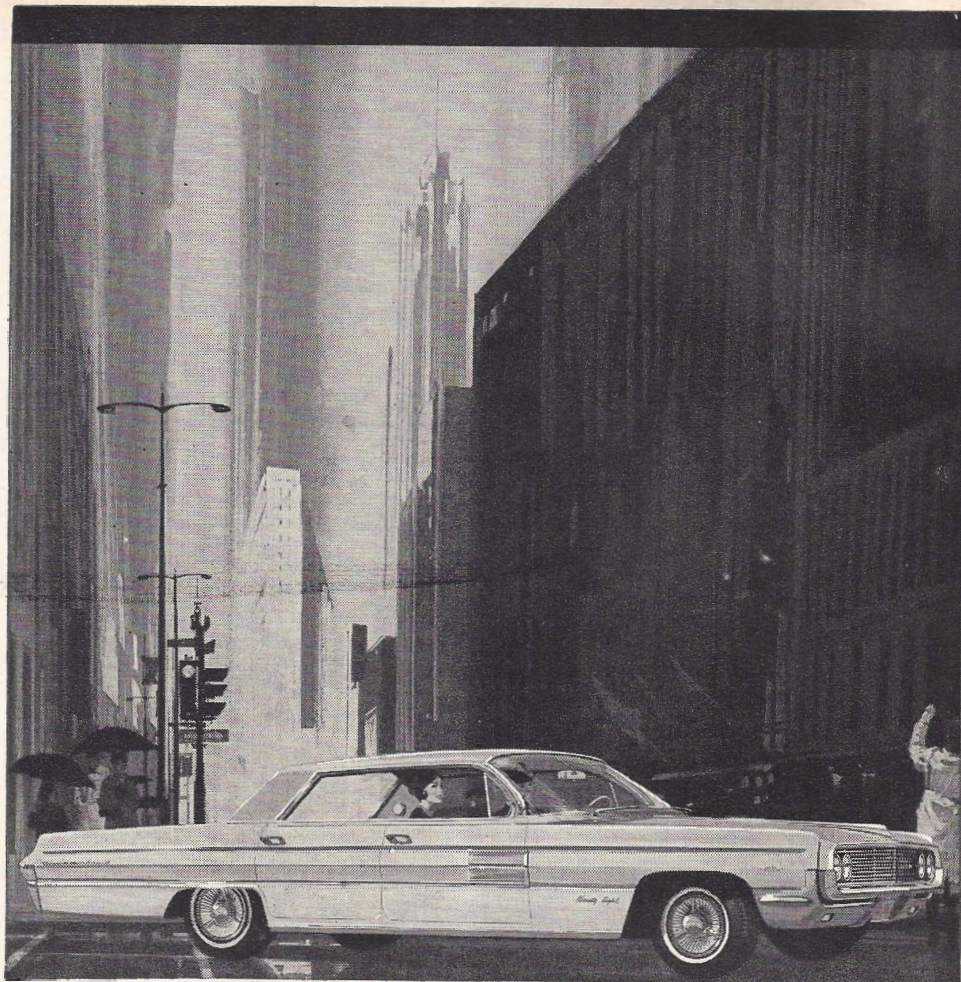
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# I STILL REMEMBER

/ Audrey Wood

*MISS AUDREY WOOD (Mrs. William Liebling), of MCA, is a small, bright-haired, seemingly indestructible woman, who swings and sways both playwrights and producers — to the mutual advantage of both. As one of our top authors' representatives, she is famous for her sure ability to spot and hold winners, and for her influence on the international theatre scene. Her clients include Robert Anderson, William Inge, Michael Redgrave (The Aspern Papers), Dore Schary, Maurice Valency, Tennessee Williams, Arthur Kopit and Arnold Weinstein.*

My well established composure was shaken recently, when a middle-aged man stated, "Miss Wood, I must tell you how wonderful it is to meet you—at last. You have always been a legend to me." The word "legend" itself was hard enough to take ("something handed down from earlier times and popularly accepted as historical," according to the *American College Dictionary*). But the addition of the adverb "always" struck hard and the wound it left was deep. I was barely getting over this double-edged blow

when PLAYBILL called to say—will you write something, anything you like, about the theatre? They were cagey enough not to us a word like "Memoirs." But I sensed their deceitful purpose. I knew what they wanted. Like me, PLAYBILL knows any lifetime spent in the theatre can be hysterical as well as historical. So before my fast-fading memory takes a total holiday, I am rushing to write down a few favorite theatrical recollections which give me pleasure as I continue on the road to the always expected, but *never* quite arrived at, nervous breakdown.

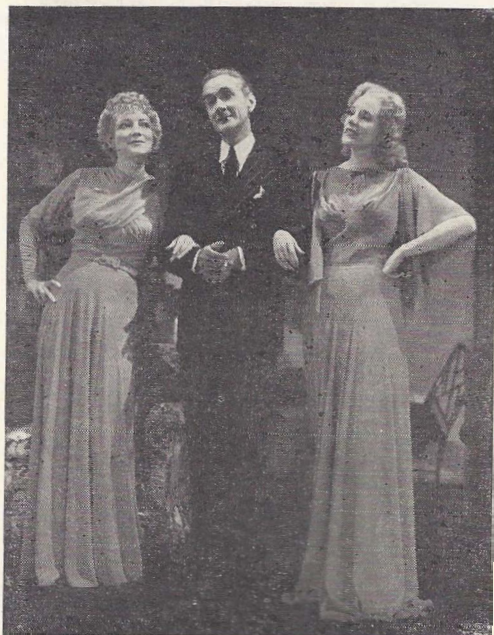




Miss Leonora Corbett with Arthur Margetson at a rehearsal of **Park Avenue**. A male chorus consisting of Robert Chisholm, Raymond Walburn, Arthur Margetson and Charles Purcell sing "Land of Opportunitee" in a scene from the same show.

## LEONORA CORBETT

A triumph for Miss Corbett was her appearance in 1941 in Noel Coward's **Blithe Spirit**, with Peggy Wood and Clifton Webb. She played the role for nearly two years.



PHOTOGRAPHS: CULVER SERVICE



A mother and her son,  
Laurette Taylor and Eddie  
Dowling, of **The Glass Me-  
nagerie**.



## 'THE GLASS MENAGERIE'



Julie Haydon, as Miss Taylor's lame daughter, listens again to old records.



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When I was a child my father, William H. Wood, was a producer in his own right, as well as a theatre manager. The B. F. Keith chain chose him to act as the business manager of the Palace Theatre in New York when it first opened in 1913. (The Palace is still located at 47th and Broadway.) The policy of the vaudeville theatre was to select a cross section of the best talent from the United States and Europe and to present it for two performances a day. The bill usually changed weekly.

Theatre openings today display pitiful showings of celebrities compared with the audience that attended the opening matinee — each Monday at the Palace. The newly constructed theatre was always filled to capacity with the most renowned citizens of Manhattan. After all, the Palace was the only place to be on Monday afternoon. The bill in any one week could include an artist like Sarah Bernhardt and her distinguished company playing scenes from her most famous plays. It could also include a talented company of elephants.

One Monday afternoon everything was prepared for the usual festive matinee. The antique bed with its ermine spread Madame Bernhardt required when playing a scene from *Camille* was in its proper place back-

stage. The divine Sarah was already resting in her dressing room. On stage technicians had finished reinforcing the stage itself so the family of elephants could safely tread the stage in various complicated formations. The remaining acts had checked in and were now making up. Only the family of elephants had not arrived. In the customary animal fashion, they were billed to appear as the opening act.

My father, accompanied by Martin Beck, who had built the Palace and was financially involved in the running of the theatre with the Keiths, began to pace the sidewalk in front of the theatre. Minutes passed, and there were no elephants to be seen anywhere. No one could be reached who knew where they were. Martin Beck's idea of what makes a sentence had the same kind of original flare we now expect from Sam Goldwyn. In a highly agitated voice he kept inquiring over and over again, "Willie, where is the elephants?" Poor Willie Wood hadn't the foggiest notion what had happened to the five-toed entertainers.

Sometime after two-thirty (the orchestra had been told to delay the playing of the overture), the band of missing artists — the family of five — suddenly came into view, slowly, ponderously, rhythmically swinging up Broadway, trunks and tails slyly embraced one with the other, at ease in the warm afternoon sunshine. Their manager explained it was such a lovely day they decided to walk to the theatre from the 42nd Street Ferry. Neither my father nor Martin Beck ever told Madame Bernhardt why they were late in starting that Monday afternoon. The matinee was a triumph for the greatest actress of her day as well as the extraordinary mammal family of five.





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One morning not too many years ago the phone rang in my office at nine-thirty in the morning. The voice at the other end was British, gay, impish. It was Leonora Corbett who had snared the interest and laughter of the American theatre when she first graced Noël Coward's *Blithe Spirit*. She was calling, she said, because she was set to appear in a forthcoming musical in a starring role. The production was *Park Avenue*. Max Gordon was producing, the score was by Arthur Schwartz and Ira Gershwin, the book was by Nunnally Johnson and George S. Kaufman, the director was also called G. Kaufman. She explained she was set but as yet the management had not discussed her contract. She felt she needed representation. Could I possibly come over to the Waldorf later in the afternoon for a cup of tea and a little talk.

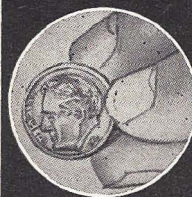
In real life Leonora Corbett was perhaps even more fascinating, wise, and witty than she could ever be in a play written by anyone other than herself. She played at life each day with the kind of delight and imagination great actresses bring to the theatre. To her, everything was a scene and each day with gaiety she played all the leading roles life suggested to her. Here she was now at the Waldorf in a comfortable apartment, serving tea in high English style, full of what happened



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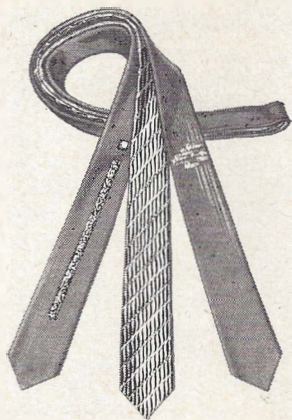
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at last night's ball and what she had said to Mr. So-and-So. Poor Mr. So-and-So! Whatever Corbett said at any time usually withered if not totally destroyed her verbal opponent. This was a woman it was a great joy to be with if she was your friend. But your enemy—God forbid!

Being Corbett, she had prepared a sheaf of notes prior to my arrival. Contractually speaking, some of her ideas were unique. Oddly enough her ideas about money were not out of line; she was rightfully asking for a star's salary. Her originality of mind began to show when she discussed the so-called fringe benefits she required, among them, that her name must appear on the Broadway side of the theatre marquee, not the *Eighth Avenue* side. Her dressing room at the Shubert Theatre in New York must not only be repainted, but the furniture completely reupholstered. The furniture fabrics and that selected for new curtains must be submitted for her approval. There must be an adjoining dressing room where the wealth of floral tributes she would receive opening night and during the run could be placed. Then she came to her topper. "Every Monday night I want Max Gordon to send me a dozen long stemmed roses and every Thursday I want George Kaufman to kiss me because love and money go together." (Thursday is the day the company manager usually pays the acting company.) Her eyes glittered with glee as she contemplated what a dither this would cause at the Max Gordon office when I went to present her terms.

A good representative must always try to get everything her client thinks he or she wants. The day I arrived at the Max Gordon office to discuss Corbett's contract for *Park Avenue* you could have cut the air around the office and had you done this you would have been struck down by huge pieces of lead pipe. In Gordon's office

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I went through the star's long list of terms with a deliberately expressionless face. Gordon was turning into a fairly noticeable red rage. Finally I arrived at my climax—love and roses. Gordon then let himself go and in a frenzied voice of anguish cried out, "If you make me put the love and roses in Corbett's contract, you will become the laughing stock of New York." For the first time I relaxed and laughed. Gordon was still enraged. He had missed the typical Corbett touch completely.

*Park Avenue* when it opened in New York in November 1946 brought so many flowers to Leonora Corbett they did fill an entire adjoining dressing room and the distinguished group of her admirers did sit on freshly upholstered furniture, and new curtains and drapes elegantly framed the luminous star as she had known they would. Every time I went backstage to see her, there were always dozens of long-stemmed roses and who will ever know if Max Gordon contributed his share on a weekly basis or whether George S. Kaufman delivered a weekly kiss as the company manager wheeled in her salary—the dullest part of the entire affair.

Continued on page 39



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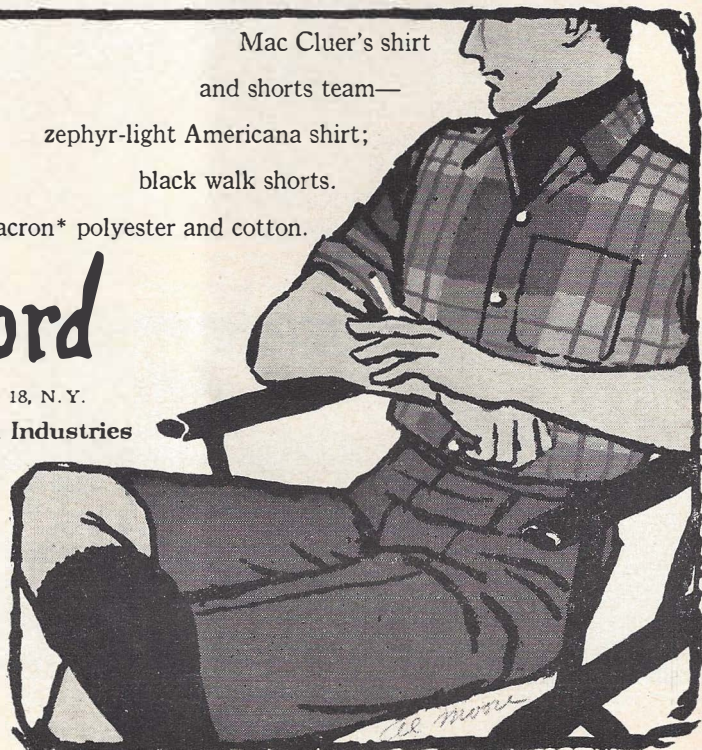
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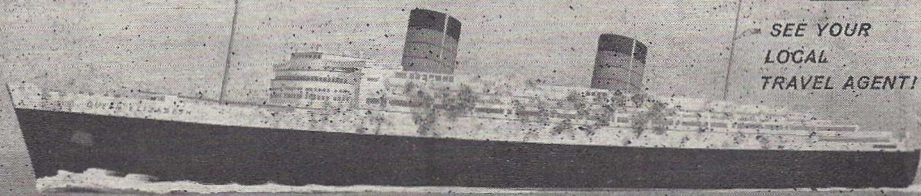


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Shuttleworth, a steward .....	KEITH PRENTICE
Rawlings, a passenger who drinks .....	JAMES PRITCHETT
Sir Gerard Nutfield .....	C. STAFFORD DICKENS
Lady Nutfield .....	MARGARET MOWER
Barnaby Slade .....	GROVER DALE
Elmer Candijack .....	HENRY LAWRENCE
Maimie Candijack, his wife .....	BETTY JANE WATSON
Glen Candijack, their son .....	ALAN HELMS
Shirley Candijack, their daughter .....	PATTI MARIANO
Mr. Sweeney .....	JON RICHARDS
Mrs. Sweeney .....	PAULA BAUERSMITH
Elinor Spencer-Bollard .....	ALICE PEARCE
Nancy Foyle, her niece .....	PATRICIA HARTY
Alvin Lush .....	PAUL O'KEEFE
Mrs. Lush, his mother .....	EVELYN RUSSELL
John Van Mier .....	JAMES HURST
Mrs. Van Mier, his mother .....	MARGALO GILLMORE
Mimi Paragon .....	ELAINE STRITCH
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### ACT I.

- Scene 1: The Main Hall of the Cunard Steam-Ship "Coronia".  
 "Come To Me" . . . . . Mimi and the Stewards
- Scene 2: John Van Mier's Cabin.  
 "Sail Away" . . . . . Johnny
- Scene 3: The Sun Deck, New York Harbor.  
 Reprise: "Come To Me" . . . . . Mimi  
 Reprise: "Sail Away" . . . . . Johnny and the Company
- Scene 4: Elinor Spencer-Bollard's Cabin.  
 "Where Shall I Find Him?" . . . . . Nancy
- Scene 5: The Sun Deck, at sea several days later.  
 "Beatnik Love Affair" . . . . Barnaby and Nancy with the Passengers  
 "Later Than Spring" . . . . . Johnny  
 "The Passenger's Always Right" . . . . . Joe and the Stewards



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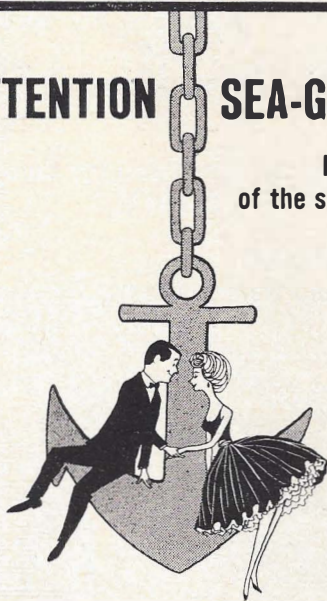
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- Scene 6: Mimi Paragon's Cabin.  
"Useful Phrases" ..... Mimi
- Scene 7: The Sun Deck. Moonlight.  
Reprise: "Where Shall I Find Her?" ..... Barnaby
- Scene 8: The Promenade Deck. Later that night.  
"Go Slow, Johnny" ..... Johnny
- Scene 9: The Sun Deck. Gibraltar.  
"You're A Long, Long Way From America" . . . Mimi and the Company

## *Intermission*

### ACT II.

- Scene 1: Tangier.  
"The Customer's Always Right" ..... Ali and the Arabs  
"Something Very Strange" ..... Mimi
- Scene 2:  
Italian Interlude ..... The Company
- Scene 3: The Ship's Nursery.  
"The Little Ones' ABC" ..... Mimi, Alvin and the Children
- Scene 4: The Sun Deck. The Bay of Naples.  
"Don't Turn Away From Love" ..... Johnny
- Scene 5: The Boat Deck. Villefranche.
- Scene 6: The Parthenon.  
"When You Want Me" ..... Barnaby and Nancy



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- Scene 7: The Sun Deck.  
 Reprise: "Later Than Spring" ..... Mimi
- Scene 8: The Promenade Deck.  
 "Why Do The Wrong People Travel?" ..... Mimi
- Scene 9: The Main Hall.  
 Reprise: "When You Want Me" ..... The Company
- Finale**

Standby for Mimi Paragon — Betty Jane Watson

#### UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

John Van Mier—Keith Prentice; Elinor Spencer-Bollard—Evelyn Russell; Mrs. Van Mier—Paula Bauersmith; Joe, Ali—James Pritchett; Nancy Foyle—Ann Fraser; Barnaby Slade—David Evans; Alvin Lush—Bobby Allen; Elmer Candijack, Sir Gerard Nutfield, Mr. Sweeney—Richard Woods; Glen Candijack—Don Atkinson.

Personal Representative for and Assistant to Mr. Coward ..... CHARLES RUSSELL

Assistant to Miss Pons ..... ANNA HILL JOHNSTONE



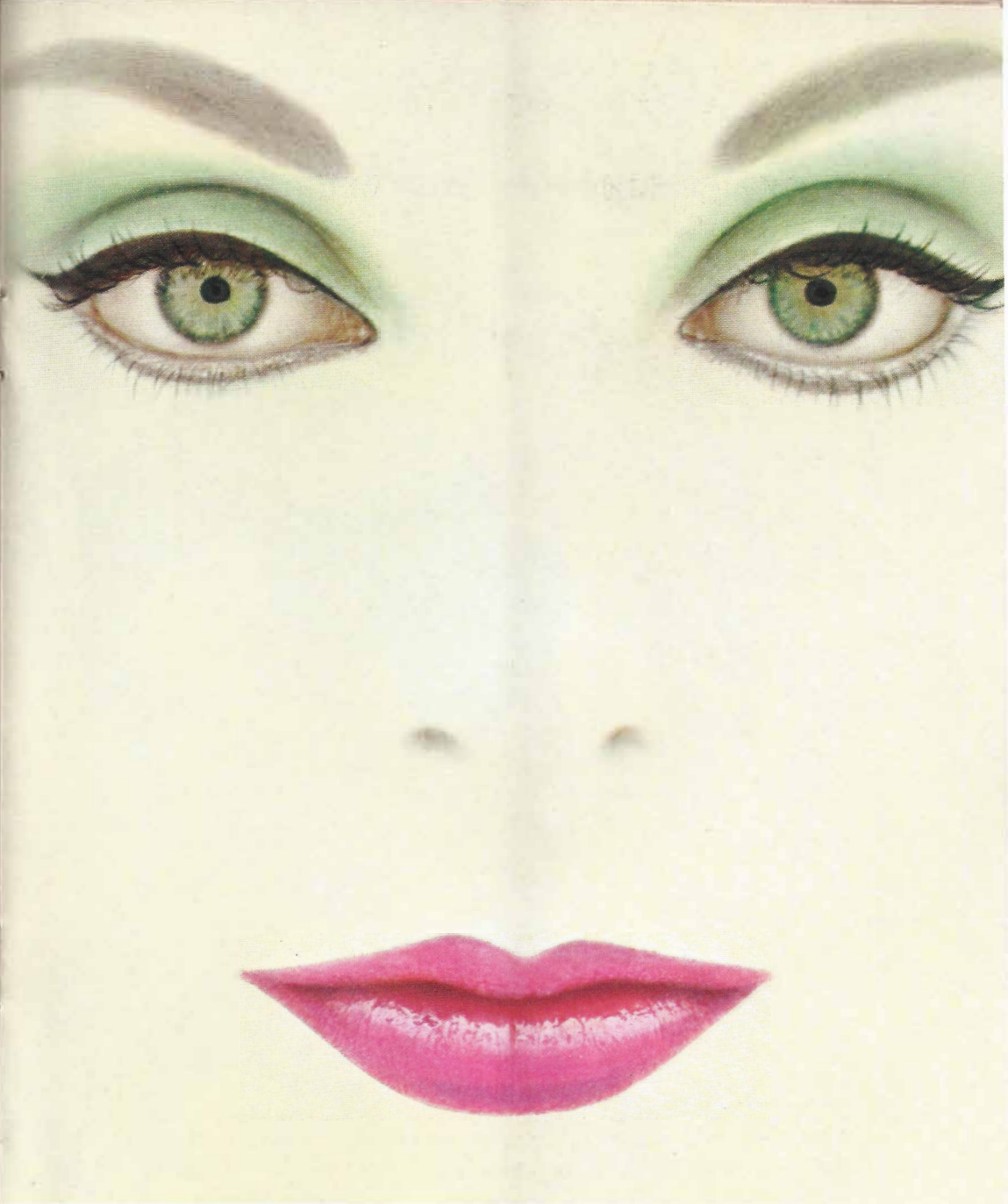
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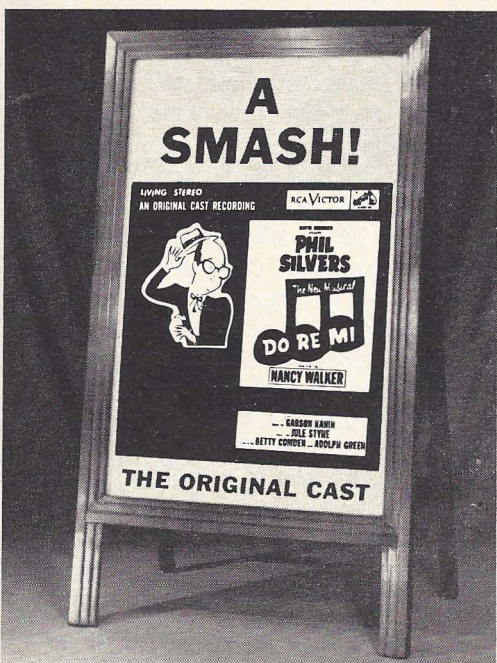
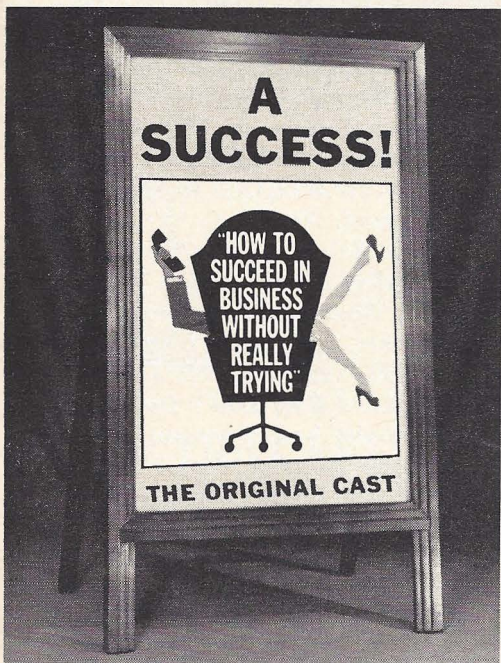
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## Who's Who in the Cast

ELAINE STRITCH (*Mimi Paragon*), after a season away from Broadway as Ruth in the C.B.S. television series, *My Sister Eileen*, returns to the New York musical theatre as a star in a role Noël Coward has tailored to her unique abilities. The tall blonde comedienne's ebullient talent was displayed here last in the musical *Goldilocks*. Her straight dramatic role in William Inge's *Bus Stop* won her the vote of the New York drama critics, as polled in *Variety*, for the season's best performance. Her musical fans discovered Elaine as the bongo-bongo girl singing "Civilization" in the Hartman revue *Angel in the Wings*. The English import *Yes M'Lord* with A. E. Matthews claimed her briefly, then in the Ethel Merman role she breezed through a coast-to-coast tour in *Call Me Madam*. She gave flavor to two memorable musical revivals: in the Vivienne Segal-Harold Lang *Pal Joey* she sang the mock strip-tease "Zip"; in George Abbott's restaging of the Rodgers and Hart *On Your Toes*, no one is likely to forget her rendition of "You Took Advantage of Me." On television she has starred on Studio One, Climax, the Alcoa Hour, Wagon Train, Ed Sullivan, Milton Berle, and in two Art Carney shows, *Full Moon over Brooklyn* and Noël Coward's *Red Peppers*. Born in Detroit, convent-educated, she spent her first year in New York living at Sacred Heart Convent on 91st Street and attending drama classes in Greenwich Village with Marlon Brando. Between Mr. B. and the Mother Superior, Elaine says she didn't miss a thing. Elaine's films are *A Farewell to Arms* and *The Perfect Furlough*. Period. Elaine loves West 44th St.

JAMES HURST (*John Van Mier*), a California baritone who is creating in *Sail Away* a role on the Broadway musical stage for the first time, commenced his singing career in a small role in the Los Angeles Civic Light Opera Company production of *Kiss Me, Kate*. Starring roles with the West Coast ensemble came later in *Plain and Fancy* and *Oklahoma!* Jim Hurst, who is no less than 6' 4", came to New York to stand by for Peter Palmer in *Li'l Abner* and for Andy Griffith in *Destry Rides Again*, but New York audiences were not to see and hear him until last season, when he sang matinees of *The Unsinkable Molly Brown*.

MARGALO GILLMORE (*Mrs. Van Mier*). The long-run *Peter Pan* with Mary Martin, on stage and in television was Margalo Gillmore's first foray into musical comedy. Highlights of her record in the legitimate theatre have been *He Who Gets Slapped*, *Outward Bound*, *Ned McCobb's Daughter*, *The Silver Cord*, *The Second Man*, *Valley Forge*, *Marco Millions*, *Berkeley Square*, *The Women*, *Life with Father*, *State of the Union*, *Kind Sir*, and in London *All My Sons*, *The Bad Seed* and *Roar Like a Dove*. Miss Gillmore also had important roles in Katharine Cornell's *No Time for Comedy*, and in her Broadway production, national tour, wartime overseas tour and television performance of *The Barretts of Wimpole Street*.

ALICE PEARCE (*Elinor Spencer-Bollard*). *Sail Away* is Alice Pearce's first direct encounter with Noël Coward. One of her happiest Broadway stanzas was with Nancy Walker in the hilarious revival of Mr. Coward's *Fallen Angels*. Since her first musical, *On*



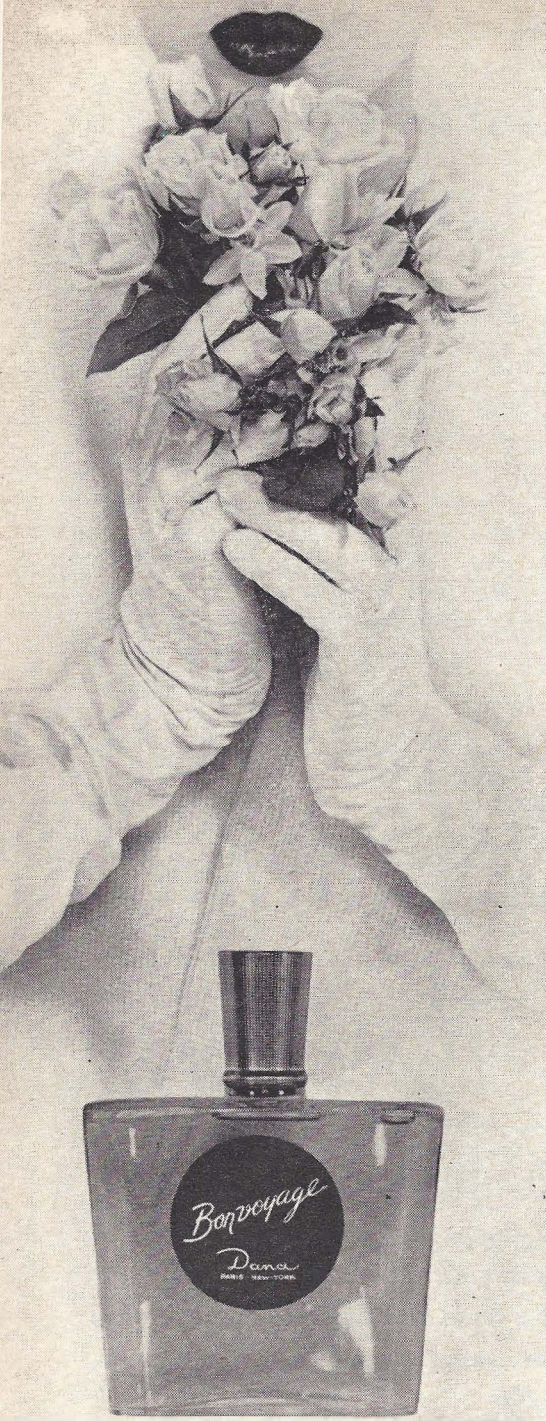


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*the Town*, her comic way with a part has since been demonstrated in *Look, Ma, I'm Dancin'!*, *Small Wonder*, *Gentlemen Prefer Blondes*, John Murray Anderson's *Almanac*, *Copper and Brass*, *Bells Are Ringing*. On the non-musical side of the ledger she has raised the laugh quota in *The Grass Harp*, *Dear Charles* and *Midgie Purvis*. Miss Pearce is a regular on the Jack Paar and a frequent guest on other television shows, and she holds the record run—sixty-eight weeks—at New York's supper club, the Blue Angel.

**PATRICIA HARTY** (*Nancy Foyle*). When Noël Coward first saw the Broadway musical *Fiorello!* he was struck by the performance of comic ingénue Patricia Harty. When he came to cast *Sail Away*, he went back to study the brown-haired, hazel-eyed twenty-one-year-old Washington, D.C., dancer-singer, and now Pat Harty is creating her first role on Broadway. *Fiorello!*, in fact, was her first New York exposure: she joined it as a chorus dancer in November 1959, a year later succeeded to the role of Dora.

**GROVER DALE** (*Barnaby Rudge*). Noël Coward chose Grover Dale for his dancing and singing role after catching his performance last spring in the Paris production of *West Side Story*. For a year and a half on Broadway Grover had sung and danced in that musical hit, then he worked with its choreographer Jerome Robbins in preparing *Ballets U.S.A.* Most recently he understudied Anthony Perkins in *Greenwillow*. Grover came to Broadway, after dancing in the touring *Gentlemen Prefer Blondes*, in the chorus of *Li'l Abner*.

**CHARLES BRASWELL** (*Joe, Ali*) acted in some 100 productions at the Margo Jones Theatre in Dallas and sang in State Fair musicals. His Broadway début was in *A Thurber*



*Carnival*, and last season he was featured in *Wildcat*. His films are *Pretty Boy Floyd* and *Bail Out* at 43,000.

EVELYN RUSSELL (Mrs. *Lush*), started in show business as a child in radio serials. Playing second lead to Nancy Walker in *The Desk Set* in stock led to a Broadway role, in Miss Walker's musical *Copper and Brass*. She has also acted in the off-Broadway revival of *On the Town*, which brought first critical attention to choreographer Joe Layton, now her husband. Miss Russell studies acting with Mary Tarcai.

BETTY JANE WATSON (Maimie *Candijack*). Miss Watson sang *Okla-homa!* for three years in New York, then toured the land, and re-created the role of Laurie in the London production. *Wildcat* is her most recent Broadway musical, others having been *As the Girls Go* and *Texas Li'l Darling*.

PAULA BAUERSMITH (Mrs. *Sweeney*), acted in ten plays in her first five years on Broadway, including leading roles in *Bury the Dead* and *200 Were Chosen*. Latterly she has played in *Twentieth Century* with José Ferrer and Gloria Swanson, in five plays for the Broadway Chapel Players, four productions at the Ann Arbor Drama Festival.

PAUL O'KEEFE (Alvin *Lush*), succeeded Eddie Hodges as Winthrop in *The Music Man*, a featured role he played for two years. Of a musical family—his sister Mary Ellen is also in *Sail Away*—he has performed on variety shows since he was three.

JAMES PRITCHETT (Rawlings) made his Broadway debut in *Two for the Seesaw*, and he has been on all major networks including the serial *The Secret Storm*.



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JON RICHARDS (*Edgar Sweeney*) has acted in *Leave It to Jane*, *Sunrise at Campobello*, *Desert Incident*, *Love or Money* and other shows dating back to *Tobacco Road*.

HENRY LAWRENCE (*Elmer Candiack*) has sung in *Call Me Mister*, *Seventeen*, *Happy Hunting*, *Candide*, *Plain and Fancy* and at Jones Beach *Song of Norway*, *A Night in Venice* and *Show Boat*.

MARGARET MOWER (*Lady Nutfield*) made her New York debut in 1916, and has since acted in plays by Lord Dunsany, *The Book of Job*, *Why Not?*, *Welcome Stranger*, *Week-End*, *The Fair Circassian*, *Happy Ending*.

C. STAFFORD DICKENS (*Sir Gerard Nutfield*), understudied for Sir Gerard du Maurier in his first play, came to the U.S. with George Arliss in *Old English*, and has acted in many Broadway plays. He filmed *Disraeli* with Arliss, is the author of *Command Performance* and other plays.

---

## NOËL COWARD

*Author of Book, Music, Lyrics*

Mr. Coward is an unabashed sixty-one, a performer for fifty years, since he was eleven. He wrote his first play when he was twenty and his first musical when he was twenty-three. *London Calling* with Noël and a very young Gertrude Lawrence first acting and singing together was the first of eleven musical shows subsequently to bear the billing "Book, Music and Lyrics by Noël Coward." It is America's loss that only four of them have crossed the Atlantic: *This Year of Grace* (1928), a revue with the author and Beatrice Lillie; *Bitter-Sweet* (1929), an operetta starring Evelyn Laye; *Conversation Piece* (1934), an operetta; and *Set to Music* (1938-9), a revue starring Beatrice Lillie. *Sail*



*Away* is a complete departure for its author - composer - director: his first American-style musical comedy, conceived, cast, produced in the U.S.A. Noël Coward's plays include *The Vortex*, *Fallen Angels*, *Hay Fever*, *Easy Virtue*, *Cavalcade*, *Design for Living*, *Private Lives*, *Tonight at 8:30*, *Blithe Spirit*, *Present Laughter*, *This Happy Breed*, *Quadrille*; his two most recent New York productions, *Nude With Violin* (1958) in which he starred, and *Look After Lulu* (1959); and his London success of last season, *Waiting in the Wings*. He starred in his own film, *In Which We Serve*, and his recent films are *Our Man in Havana* and *Surprise Package*. He is composer of a ballet, *London Morning*. He has summed up his career to date in two autobiographical volumes, *Present Indicative* and *Future Indefinite*. His first novel, *Pomp and Circumstance*, published in 1960, was on best-seller lists in the U.S. for twenty-six weeks.

### JOE LAYTON

*Choreographer*

In the last two years has become one of Broadway's foremost choreographers. Not only has he devised dances for *Sail Away*, but also has staged the musical numbers. His work in both categories has so impressed Noël Coward that he predicts an exciting future for him as a director. This goal Layton hopes will be achieved when he directs and choreographs *No Strings*, the forthcoming Richard Rodgers-Samuel Taylor musical. Layton staged the musical numbers in *The Sound of Music*, now in its second Broadway year, and did the London production as well. His other Broadway credits are the dances for *Tenderloin* and for *Greenwillow*. He was nominated for an Antoinette Perry Award for his work on the latter musical. Joe Layton first attracted the attention of New York's drama critics with the off-



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Broadway production of the Bernstein-Comden-Green musical *On the Town*. He went on to the acclaimed *Once Upon a Mattress*. He has choreographed for television the two *Easter Sunday Mary Martin* spectacles and last season's *The Gershwin Years*. Now just thirty, he began his career in the theatre as a dancer at the age of sixteen. He is married to actress Evelyn Russell.

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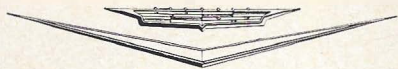
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House Physician .. Dr. Benjamin A. Gilbert

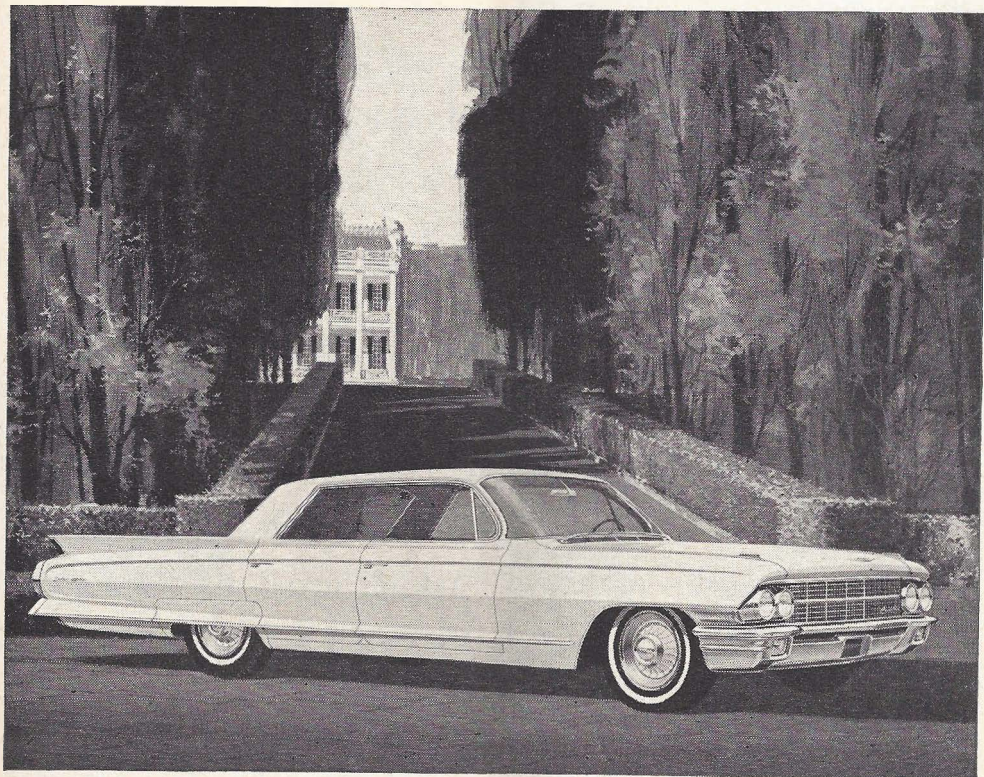
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Continued from page 15

As the author's representative, I attended the last rehearsal of *The Glass Menagerie* the afternoon before its New York Opening at the Playhouse Theatre in March 1945. It was a warm spring day, a Saturday, and the next day in rather characteristic Tennessee Williams fashion was to be Easter Sunday.

*The Glass Menagerie* had been running in Chicago since December. Now here it was preparing for the most important moment in the life of any play or playwright, the New York City opening. For Tennessee it was his first. For Laurette Taylor it was a return after many years away from Broadway.

I don't remember where the author was that last afternoon. But I shan't ever forget sitting in an un-airconditioned Playhouse Theatre. There was a frenetic veiling over everything — and everybody. The actors paced nervously before the runthrough began. The light technicians tinkered with never-ending light cues and most of them came out just a little bit wrong. Having played their roles for months in Chicago meant absolutely nothing. This was the day of the New York opening. This was it. I kept remembering my husband's line, "You are only as good as the night they catch you—in New York." My stomach began to ache. My blood pressure hit a new low.

Laurette Taylor, who up to now had been a tower of strength, began a scene, the opening one, and after a few words in recognizable anguish said, "I'm sorry, I have to leave the stage, I'm going to be sick." And sick she was off stage and then returned to try once more, a little whiter than when she had first exited. This illness continued all afternoon.

Paul Bowles' sensitive incidental score roared out when it should have sounded like circus music away off in the distance of memory. Julie Hay-



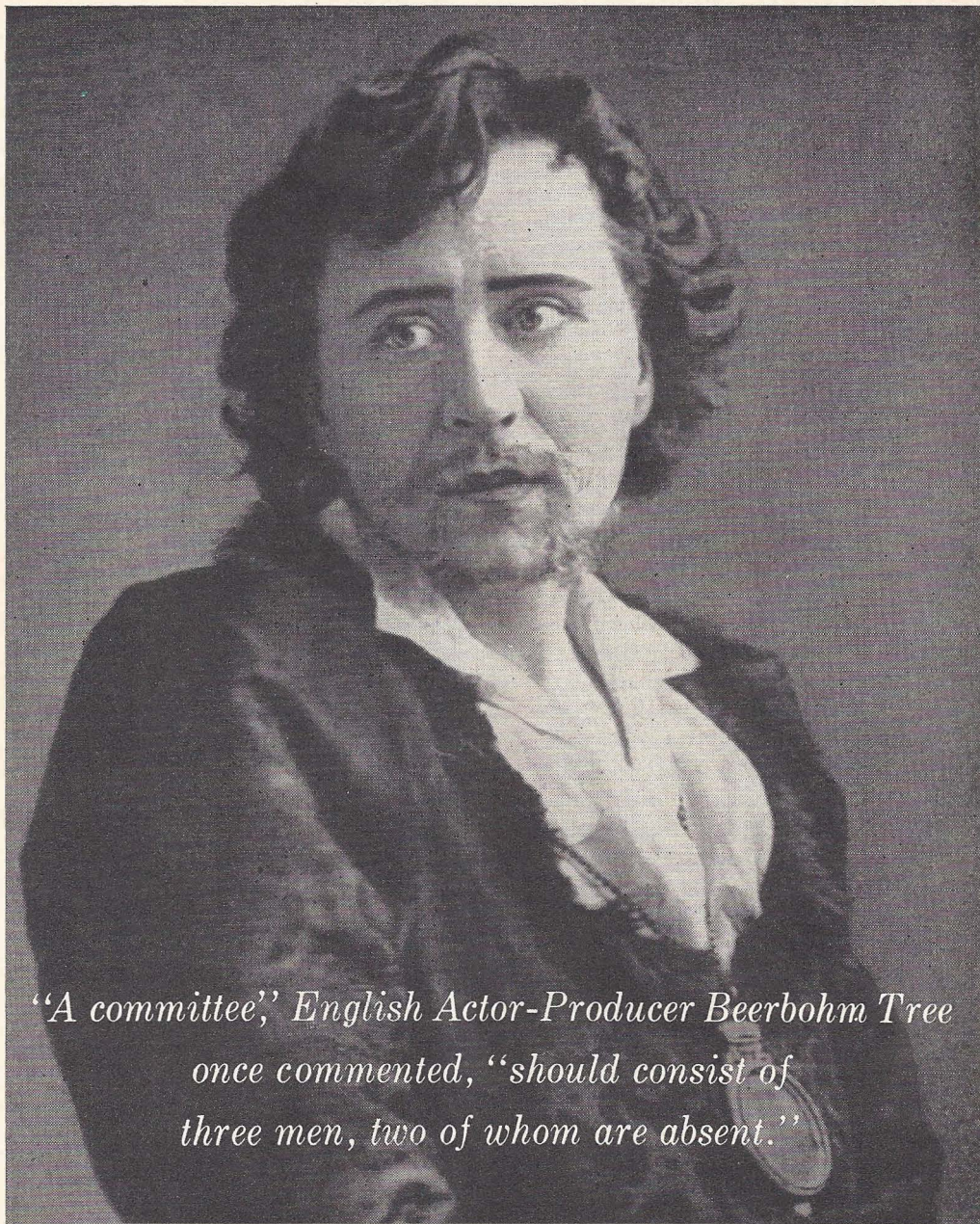
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don was trying to keep a stiff upper lip, but her concern for Miss Taylor was considerable. The two men, Eddie Dowling and Tony Ross, may also have been scared to death, but they made a brave attempt at pretending they didn't care a damn what day it was.

The co-producer, Louis Singer, felt his way over to my side of the otherwise dark, empty auditorium where I was crouched down in my seat. Peering at me through the darkness he said, "Tell me—you are supposed to know a great deal about the theatre—is this or is it not the worst dress rehearsal you've ever seen in your entire life?" I nodded a vigorous "Yes." I was too frightened to try to open my mouth.

Saturday evening at the Playhouse Theatre at the appointed hour the curtain went up. Laurette Taylor made her entrance on cue and played with all the artistry she possessed. The rest of the cast played expertly. The lights worked with nary a blunder. The music was played the way the composer had dreamt it would be. The setting truly became the world in St. Louis where the Wingfield family lived.

During the intermission, Robert Edmond Jones, who was my escort for the evening, said to me rather crossly, "Now Audrey, stop all this hand clasping and stop digging your elbow into my side. Everything is going splendidly. You have absolutely nothing to worry about—any longer."

Suddenly the play was over — and everything had gone splendidly for everyone. There were the actors bowing to waves of delighted applause. There was a roar for Laurette. There were cries of "Author—Author." There was the young author bowing deeply in the aisle to the actors, not the audience, his behind for all the world to view.

The world went back stage after the performance to give thanks to the entire company but most of all to pay homage to Laurette Taylor. I waited until the line of worshippers had come and gone. When I entered she was sitting dressed still as Amanda Wingfield. Her eyes were shining with triumph. Her head was high. Her spirits were even higher. She looked like a queen who had returned to her throne after a long journey away from home. As always, she had the scene and the proper line to go with it. Her head now rested against the back of her chair. With great happiness she chortled, "Jesus Christ will rise tomorrow—but I shan't."

Is it any wonder I decided years ago to stay near the theatre for the rest of my life?

Gertrude Lawrence starred with Arthur Kennedy in the film version of *The Glass Menagerie*.





## PHASES IN FASHION

*The Non-Clothes-Horse...**Looks at New Spring Clothes*

Tom Bosley, the man who brought the "Little Flower" back to our town, has much the same conservative attitude toward clothes as did the much-loved Fiorello LaGuardia. The mayor was reputed to have been a two-suit man; black in winter and white in summer, and Mr. Bosley insisted, when we visited him seeking his non-clothes-horse views about new cruisewear items, that his taste in clothes was not a great deal more enthusiastic.

The reason we chose to bring along cruisewear items as we approach winter is that this week, in Gotham, 7000 men's-wear retailers from every sec-

tion of the country are in town to buy new spring items at the National Association of Men's Sportswear Buyers' Spring Sportswear Panorama. The buyers will be purchasing the spring and summer fashions you will admire next May, and, for the lucky, the new cruisewear items for southern-resort-bound visitors this December.

Spring clothes are going to mean something special for the conservative male, and we reported the reason to a pleased Tom Bosley. It all has to do with what men's-wear stylists have done with color. All people in men's wear have been trying to convince the



Photo: Courtesy American Institute of Men's and Boys' Wear.



American Male to accept more colorful attire for years, and it looks as if next spring will see it happen. After failing in initial attempts by pushing very hot shades that only the younger set went for, the stylists have reached a happy medium by lightening the same colors to achieve a new whitened color look.

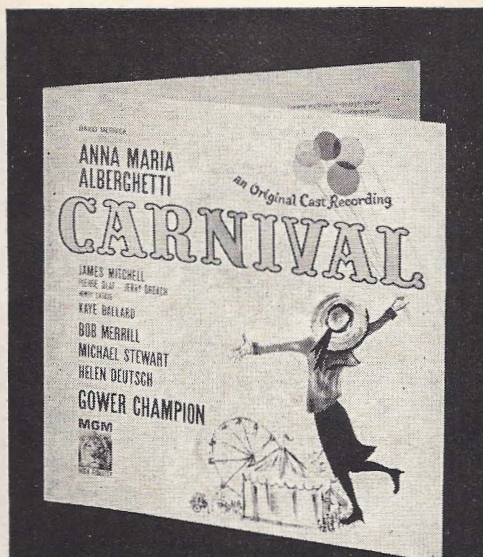
We showed Tom Bosley the same lightweight summer sweater in a very hot orange which he vetoed, and then in the new whitened orange which we caught him admiring. The whitening of these hot shades was actually accomplished by merging hot shades with white to create this new-color look. It is a frosty color feeling and one that the usually color-shy American will find much to his liking.

Tom Bosley's performance in *Fiorillo!* is a very strenuous one, and, in fact, he generally loses 4 to 5 pounds each performance. This need for him to move easily and swiftly on stage was our cue to show-off the new scientific advance in men's wear. It is Stretch, a new construction for woven fabrics that permits up to 25% g-i-v-e in conventionally styled suits, slacks, jackets and beachwear.

Sportshirts will have a fresh new look next spring and the look-alike ivy patterns will give way somewhat to some new ideas. Heading the list is the "work shirt look" which is achieved by the use of fabrics like denim and chambray and the liberal use of heavy contrasting stitching. These shirts are often found in the new frosted tones with the spread continental collar that Tom Bosley is wearing under his sweater.

In all it seems as though the men's-wear stylists have come up with new ideas that make sense, are not at all too far out and in a wide enough range likely to please all males, clothes-horse or clothes-shy.

— Cy SCHIMEL



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## TRAVELTALK

### Lady At Sea

That indefatigable *World Almanac* of the travel industry, the American Express Company, advises us that 325 cruise sailings are scheduled between now and April, most with the Caribbean (1,063,340 square miles in area—this from the *Almanac* itself) their destination. The get-away-from-it-all season is, we are assured, upon us. And it appears as ideal a time as any to glean a few nuggets on cruises and cruising from a pert, pretty and fantastically young grandmother who spends more than 200 of each year's 365 days sailing the seven seas.

Mrs. Helen Frailey, back briefly at her home port (the properly patriotic blue-and-yellow offices of Swedish American Line in Rockefeller Center) is cruise directress of that fleet, and in the seven years she's had the job, she has circled the world half a dozen times, cruised the North Cape on four journeys, explored all three coasts of South America, darted in and out of Caribbean ports on a good thirty voyages—and never once been seasick.

Her landlubbing days are spent hiring non-uniformed cruise-staffers for all of Swedish American's cruises, even including entertainers and chaplains, and planning day-by-day passenger programs (all of them optional, of course) for every cruise. This is, in short, a lady who has been around, and not only at sea. Mrs. Frailey knows, too, the worlds of music (graduate, Los Angeles Conservatory), finance (she was vice president of a Westchester bank) and beauty (she had been director of both of the Elizabeth Arden Maine Chance resorts, in Arizona and Maine). What follow are her capsulized points of view on a variety of matters maritime.

**VITAL STATISTICS:** Younger couples are, happily, booking more frequently for long cruises. "They want

to enjoy the world while they've still the energy for it."

**ROMANCE ON BOARD:** The best prospects are generally to be had on shorter cruises of the Caribbean variety; the longer ones are long on widows and offer slim pickings in the bachelor and widower departments. "The prime object of a cruise should not be matrimony."

**PACKING:** Women, even on ships, where there's no weight limit, "take far too much, often confusing a cruise with a fashion show." Recommended: non-crushable knitwear, wash-and-wear. "The lucky men" can travel very lightly; Mrs. Frailey advises her male cruise staff to concentrate heavily on drip-dry wardrobes.

**SHOPPING:** If nothing else, the new \$100 duty-free limit should assure better organized, less impulsive shopping." And a quote from an incredulous gentleman passenger, directed at Mrs. Frailey at the conclusion of a cruise: "Isn't it amazing what women would rather have than money?"

**SIGHTSEEING:** The lady is old fashioned, believes seeing the world and getting to know its peoples and their cultures more important than hoarding its manufactures, deplores those of her passengers whose rubbernecking begins and ends in the bazaars, urges pre-trip reading.

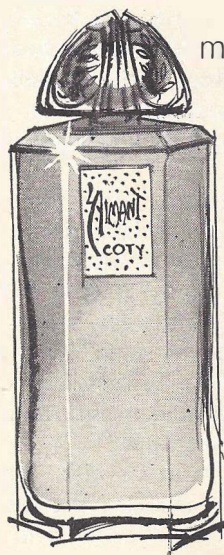
**FRAILEY FAVORITES:** Caribbean—Haiti and Jamaica; South America—Peru, Chile, Uruguay; Europe—Denmark, Sweden and Belgium; Asia—India, Japan; South Seas—Tahiti, Pago Pago. **STILL UN-VISITED** "BUT BECKONING STRONGLY": Africa.

**FINAL WORD OF ADVICE:** "Leave your worries at home before you go aboard; that done, there's nothing that gives one a longer lease on life than a cruise."

**MRS. FRAILEY'S NEXT:** An 88-day round-the-world excursion (her seventh) on the *Kungsholm*, departing January 20th. — ROBERT S. KANE



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a woman  
more feminine,  
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## FOOD A LA CARTE

### Best Baked

Many who know how to cook cannot or do not bake; many who wish to entertain elegantly, but hurriedly, need to buy lovely crusts or croûtes into which simple fillings can be elegantly folded. Also many bakeries, in the French tradition, can supply baked hors d'oeuvres or main courses that infinitely simplify the task on entertaining.

One of the best places for the completed dish is Colette (1136 Third Ave.). Here you can buy cocktail strips of puff pastry filled with ham, mushrooms or lobster; these are to be reheated at home and then cut into serving-size pieces as an elegant go-with-cocktails or a tasty accompaniment for a savoury soup. One strip should suffice for two or three people (\$1.25 each). You can also order hot or cold patés baked in crusts and marvellously tender quiche Lorraine; these vary in price according to size and can be served as a main course for a luncheon, a first course for a dinner.

There are two places that can supply, to order, shells for filling as well as their regular stock of baked items. Long's (1042 Madison Ave.) and Le Gourmet (1330a Lexington Ave.). Both will make meringue rings or vol au vents, individual or for a group, in almost any size you could need; you can figure the same number of inches to the shell as there are people to feed. I prefer the meringue at Long's, where a ten-inch shell will cost \$3, and the vol au vents at Le Gourmet, where a ten-inch shell costs \$2.50. At Dumas I can also recommend a filled dessert shell made of cream puff pastry, filled with pastry cream, topped with whipped cream and sprinkled with toasted almonds. This should also be ordered in advance in a size to suit your needs.

— BARBARA POSES KAFKA



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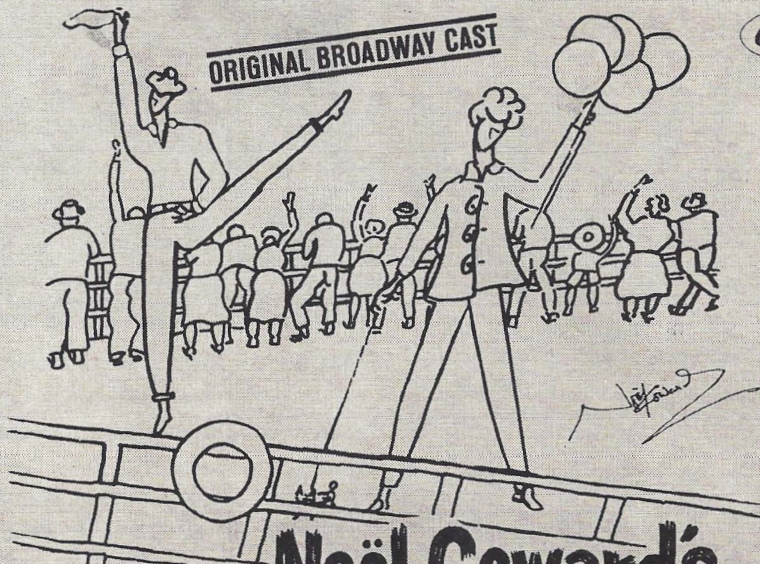
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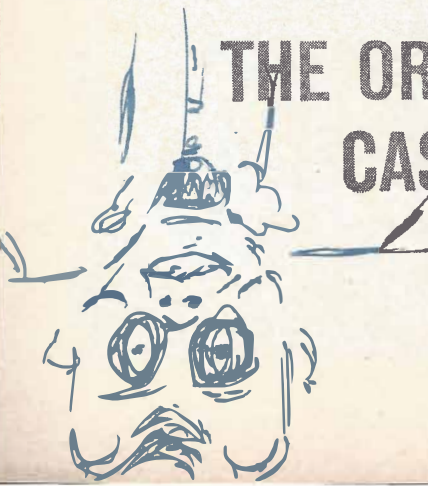
Book, Music, Lyrics and Direction by **NOEL COWARD**

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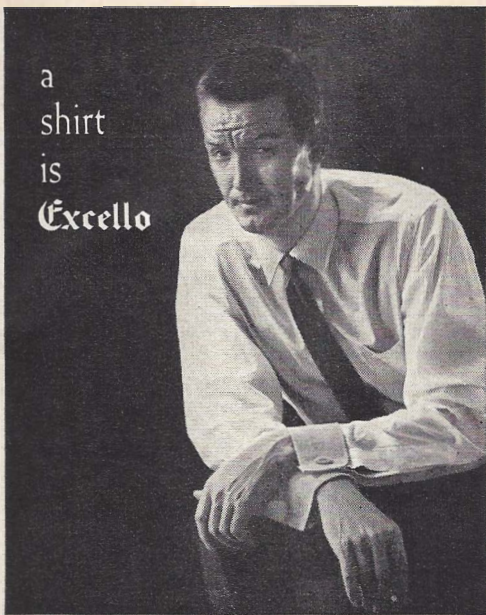
## LOOKING & LISTENING

### The New Look

In all art, even that of packaging, there is, when the artist is either very good or very bad, a definite signature: you know immediately that *that* artist has created the work you see or hear or read. Some years ago, with the appearance of the first Angel albums, everyone interested in recordings realized that, at last, LPs were being packaged beautifully, the beauty being easily identifiable as the result of a highly individual and sensitive taste. Behind these Angel releases were Dorlé and Dario Soria (wife and husband), and anyone who had known them during their long careers in music knew that the "Angel look" was their creation. These albums not only combined superior recording craftsmanship with great musicianship (Callas, Schwarzkopf, von Karajan are only three on Angel), but included wonderfully illustrated notes—and all this housed in covers or boxes upon which were usually fascinating works of art. Angel and the Sorias eventually parted. Now the Soria approach is being lavished on the appropriately titled Soria Series of the RCA Victor label. You know this the moment you see these albums. I have the latest: *The Golden Age of Lute Music*, lutenist Julian Bream, a Skira designed and illustrated booklet; *Chopin Sonatas Played by Artur Rubinstein*, a booklet crammed with all sorts of memorabilia both historical and contemporary; Brahms' *Concerto for Violin and Cello in A Minor*, Heifetz and Piatigorsky, a long essay by Brahms specialist Karl Geiringer bountifully illustrated; Verdi's *Otello*, Vickers-Rysanek-Gobbi-Serafin, a sixty-page brochure. This, then, is the new and most satisfying look in classical LP albums. It should become a trend.

—LEO LERMAN

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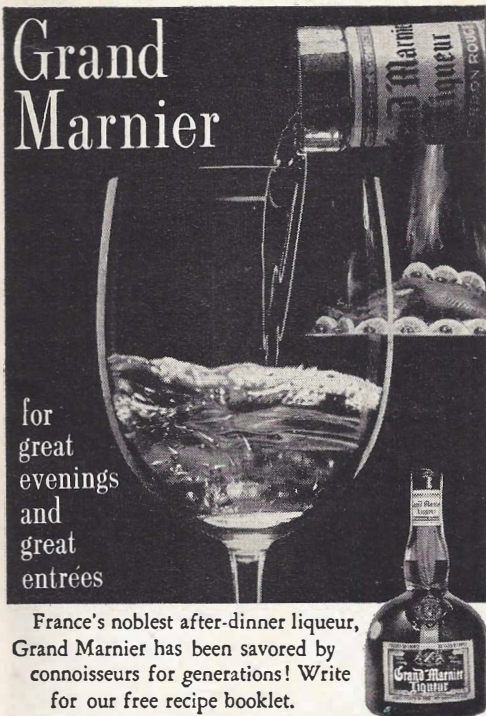
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before  
the  
curtain

# PLAYBILL'S

## Dining Guide

after  
the  
show

L—Luncheon

D—Dinner

AC—Air Conditioned

**ALBERT FRENCH RESTAURANT**—42 E. 11th St. Complete dinner incl. all the sirloin steak, fried shrimp or ham steak you can eat for a fantastic \$2.65! Incl. Sidewalk Cafe & free Village bus tour. Bar. L. D. OR 3-3890.

**ARTISTS & WRITERS RESTAURANT**—213 W. 40th St. Popular with journalists and theatrical people for the last 30 years. Old English atmosphere. Home of Irish coffee. Excellent lunch, pre- and after-theatre dinner. LO 3-2424.

**BILL'S GAY NINETIES**—57 East 54th St. Everybody sings. Continuous entertainment from 9 P.M. D a la carte entrees \$3.00 up. Pianist from 7:30. Opens at 7 P.M. No min. or cov. AC. EL 5-0243—8231.

**BRASSERIE**—100 E. 53rd St. Pour bien manger a toute heure. 7 days a week. Continental cuisine. Complete L from \$1.85. 7-course D from \$3.95. After-theatre specialties. Snack to Complete Supper. AC. PL 1-4840.

**CAFE LUCCA**—110 W. 44th St. Pre-Theatre luncheon. Dinners of all Italian Specialties, served in Fountain Room amidst pleasant decor. L. 11:30 A.M. \$1.35 up. D. 3:00 P.M. \$1.95 up. Cl. Sun. Amer-Exp. Carte Blanche. JU 2-9400.

**THE CATTLEMAN**—Elegant "adult Western" steak house at 47th St. & Lex. Ave. Bill Farrell at the piano. 6-oz. cocktails. Daily till 2 A.M. YU 6-4988. **SHOW YOUR TICKET STUBS** (before or after theatre) **FOR A SURPRISE!**

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**DAVY JONES SEAFOOD HOUSE** — 103 W. 49th (Just off 6th). Serving the ultimate in fine sea food. L. fr. \$1.45; a la carte entrees fr. \$1.95. After-theatre snacks. Delightful decor. Cocktail Lounge. Free dinner parking. JU 6-2936.

**OUBONNET**—5 E. 45th St. (Just off 5th Ave.). Fabulous U.S. Prime Steer Filet Mignon Pre-Theatre dinner with jumbo shrimp cocktail and cream cheese cake \$3.95. Closed Sun. Free parking 6 p.m.-1a.m. LD. Bar. MU 2-4083.

**FORUM OF THE TWELVE CAESARS**—57 W. 48th St. Hail! The Caesars bid you to dine in the manner and glory that was once Rome. Luncheon & Dinner Mon. thru Fri., dinner only Sat. from V post meridian. PL VII-III-IV-V-O.

**KING OF THE SEA** — 879 3rd Ave. (53rd St.). America's foremost seafood house featuring Imperial, Stone, Dungeness & King Crabs. Open daily 11:30 A.M.-12:30 A.M. EL 5-9309. Free Parking. L. D. AC.

**LA BOURGOGNE**—123 W. 44th St. A real French bistro with candlelight atmosphere; caters to before- and after-theatre clientele. L. 12-3, \$1.95 up; D. 4-1, \$2.95 up & a la carte entrees from \$2.25. Closed Sun. from 5. JU 2-4230.

**LA FONDA DEL SOL**—123 W. 50th St. Colorful, informal, gay. Every delicacy under the Latin American sun; beef in the manner of the Argentine. L, C, D, After-Theatre Supper with music. Open Sundays. PL 7-8800.

**LA STRADA**—134 W. 46th St. Specialists in Neapolitan Cuisine. Pre-theatre luncheons and dinners. Intimate. Hot Antipasto—Steak Pizzailoa. Open Daily & Sun. till midnight. Diners' Club & Am. Exp. CI 5-9472. Cocktails.

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**NEPTUNES CORNER**—1217 6th Ave. (48th St.). CO 5-4408. New York's most fabulous Seafood Restaurant. Luncheon-Cocktails-Dinner—Entrees from \$1.95. Pre-theatre and after-theatre Dinner. Free park. 5:30 to Mid. Sun 6 hrs.

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**ROOSEVELT** — Madison Ave. at 45th St. The Grill. Dinner and supper dancing. Autumn Festival Dinner complete from appetizer through dessert-\$5. Served from 6 to 8:30. For reservations call MU 6-9200.

**SAITO**—70 W. 55th St. JU 2-7809. Tatami Room. Dine shoeless on floor cushions, as the Japanese do, or at tables Western style. Sukiyaki, Tempura Bar. L. 12-3, \$2 up; D. 5:30-12 from \$5 & a la carte. Cocktails. AC.

**SCANDIA RESTAURANT**—45th St. W. of B'way In Hotel Piccadilly invites you to "Eat Like A Norse" at their **FABULOUS SMORGASBORD**. L. D. and After-Theatre. Bar and Cocktail Lounge. Open daily incl. Sun. Res: CI 6-6600.

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## AMERICANS IN ISRAEL

A characteristically fashionable audience went to the Martin Beck Theatre on October 10 to welcome the new Don Appell—Jerry Herman musical "Milk and Honey."



The three stars of the show, seen on the first row above at left, are Mimi Benzell, Robert Weede and Molly Picon.

The female stars pose, top right, with Jan Pearce. Second row: Mr. Louis Lotito with Mrs. Martin Beck, general manager and owner of the theatre. Dody Goodman and Jack Hutto greeting "Milk and Honey" producer Gerard Oestreicher.

The party which followed the first performance was held at The Four Seasons, which opened its kitchens to produce a large buffet. At the late hour, Lee Solters, Robert Weede's press representative, with Alfred Katz, of UA (seated), are among many critics-readers.

Photographs by Friedman-Abeles



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